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SARGENT'S MURALS BOSTON SENSATION

Five Years' Work as Sculptor, Painter and Architect Ends by Unveiling of His Beautiful Decorations at Museum

BOSTON—The people of Boston are traveling up to the Museum of Fine Arts in droves to see the new Sargent murals. The Boston papers have given an unusual amount of space to the decorations and have vied with one another in heaping praise on the artist.

It is understood that upon his return from Europe Mr. Sargent will begin a series of decorations for the Widener Memorial Library, Cambridge. He sailed last week to be gone until next spring.

Mr. Hawes, assistant director of the Museum, who was in close touch with Mr. Sargent during the work on the decorations, was asked if the artist had vouchsafed any information tending to make clear any of the symbolic groups of figures. "No," said Mr. Hawes, laughing, "I do not believe he thought a great deal about it. I made bold to ask him one morning what the three figures in low relief on one of the lower panels might mean and he merely waved his hands in their general direction and said: 'Oh, those are three blokes dancing.'"

Over 1,500 persons gathered under the dome of the Museum Thursday afternoon, October 20, and held breathless silence as the president, Morris Gray, gave the word which caused the great cloth covering to be pulled dramatically up through the opening at the top, revealing this latest and in many ways the greatest of Boston's famous mural decorations.

Mr. Sargent went to the Greeks for his inspiration. In beauty of line and color, in composition and form it gives such extreme esthetic enjoyment that one gives little thought to any interpretation of its symbolism. For five years, or since 1916, he has been at work on this undertaking. It was done in three periods. Change after change was made from the original idea and at the word of the artist the dome itself was remodeled and the supporting pillars moved back to fit into the design.

He personally attended to every little detail. With his own hand he gilded, carved and put in place each moulding and relief, while the paintings have known no other brush stroke than his. The whole reflects unity of conception, completeness of design and thorough workmanship. He is at once sculptor, painter and architect and a master in each rôle. Probably no artist of his time has so daringly and successfully combined them all.

The general scheme of color is blue and gold on a white background. The ancients adapted similar schemes in their porcelain and other decorative arts. The painted panels generally have a blue background. The figures in relief are a cream white, while throughout the vast dome delicate tracery of gold gives a final bit of color.

The rotunda is in plan an ellipse with its major axis in the line of approach with the main staircase. The dome is supported by columns and has at its base four lunettes, three of which contain rectangular recesses, the fourth being the opening above the staircase. The source of light radiates from an elliptical opening at the top of the dome shining through a transparent glass of cobalt blue.

From this opening at the top extends downward four large panels broadening as they near the floor and in position north, south, east and west. On their surface are the four large painted decorations. Between the panels are interspersed four smaller ones, in shape much like the rib of a ship. Their surfaces are covered with painted decorations framed in a circular shield, above which are two figures in high relief, and below a group of almost life-size figures sculptured in bas-relief.

This is in general outline the physical aspect of the rotunda. In the painted decoration on the north side and facing the staircase as one enters, are depicted in symbolical form a group of five figures representing Architecture, Painting and Sculpture protected by Minerva from the ravages of time.

The opposite panel, "The Sphinx and the Chimera," has perhaps the most striking color note of them all. A winged figure suspended in air peers into the immobile countenance of the Sphinx. The white and gold color of the Chimera is in contrast to the deep purple background.

A group of nymphs dancing around a central figure and called Apollo and the Nine Muses occupies the western panel. But for sheer brilliancy of effect and color contrast, the eastern panel, on which are interpreted Classical and

(Continued on Page Six)

Salmagundi Club will Celebrate Its Golden Anniversary Next Week with Big Banquet

The Salmagundi Club will celebrate the fiftieth anniversary of its founding at the club rooms, 47 Fifth avenue, Monday evening, October 31, with a big banquet and entertainment.

The anniversary harkens back to a winter in the early Seventies when a group of young artists met in the studio of J. Scott Hartley, at 596 Broadway, adjacent to Niblo's Garden and in close proximity to Tony Pastor's Theatre. The club was then composed of F. S. Church, Will H. Low, J. Scott Hartley and his brother Joseph Hartley, W. H. Shelton and Frederick Vance, who met once a week on Friday evenings to sketch. The following year saw C. Y. Turner, J. Wells Champney, Freder-

rick Dielman, J. Francis Murphy, Alexander C. Morgan, Walter Clark, Thomas Moran, Robert Minor, R. M. Shurtleff and Milton Burns as members. It was then decided to limit the membership to twenty.

In 1880 the club was incorporated and moved to new quarters at 1 Union Square; it rented a room for \$3.00 a week. In 1888 a whole floor was obtained at 123 Fifth Ave. Here Hopkinson Smith, Henry W. Ranger, Carl Hirschberg, J. Alden Weir and Charles Reinhart joined. In 1895 the house at 14 West Twelfth Street was rented, where the club remained until 1917, when it purchased the present quarters, \$25,382 having been given by voluntary subscription by lay members and \$21,189 obtained through sales of pictures.



FLOWER PAINTING

BY BARONESS AJROLDI DI ROBBIATO

On view, beginning October 31, in her first American exhibition at the Kingore Galleries

SOMEONE'S BROTHER, PROBABLY ANANIAS'S

An imposter who represents himself as Alfred Sage and declares he is a brother of Mrs. Cornelia Sage Quentin, director of the Buffalo Fine Arts Gallery, has been active in New York swindling artists. He represents that he is here on business for his "sister," that he has been awaiting a check, but that he has just received a wire to return at once to Buffalo. The delay of the check has caused him embarrassment and he asks the artist to lend him ten or twenty dollars which he will return upon his arrival in Buffalo.

Mrs. Bessie Potter Vonnob, whom he approached last week, sympathetically responded by giving him all the available cash she happened to have, and apologized for not having more. Later she wrote to Mrs. Quentin and told her how glad she was to have met her brother and hoped he had arrived home in safety.

Mrs. Quentin wired that she had never had a brother and that the man evidently was the one who had filched thirty dollars from her some years ago when he told her he was a brother-in-law of John E. D. Trask, to whom he went later in Philadelphia and obtained fifty dollars on the strength of being Mrs. Quentin's brother. He was caught by Mr. Ives in St. Louis at the same game and served a sentence.

BUYS REMBRANDTS FOR TOKIO MUSEUM

BERLIN—To enable a greater part of the population to enjoy European art, one of the richest men of Japan, Matsukata, the owner of the largest wharves in Tokio, is going to establish a museum for European art in that city.

During the summer, Mr. Matsukata was in Berlin for the purpose of acquiring a large number of art objects. The big firms, especially Cassirer and Van Diemen, have contributed from their collections the following pieces: old Dutch pictures, including several Rembrandts, and works by Tintoretto, Courbet, Cezanne, van Gogh, Zorn, Munch, Daumier, Gauguin, Constable and Zuloaga.

Great interest in East Asiatic art has been alive in Europe for several decades.

Now it is the turn of the Japanese. Some time ago they began to give attention to European art, but the influence caused by it was harmful to their special style, disturbing their old traditions. Therefore, everything that might interfere with the old ideas has been excluded conscientiously. But today Japanese art is again based so firmly on its old traditions that a historical contemplation of European art will probably do no harm, and this seems to be the thought back of the plan of Mr. Matsukata.

ADAMS COLORFUL IN "OLD NEW ORLEANS"

Indiana Painter Has Exhibition That Reveals Him in Delightful Genre Rôle—Other New York Art Displays

Indiana has its artists no less than its novelists and poets, and that their conquest has not been nation-wide is due to the fact that they have seldom exhibited elsewhere than in the Middle West. New York knows Wayman Adams perhaps better than it does any of the others, but even at that it doesn't know him well enough. The present exhibition at the Milch Galleries of his recent "Portraits and Paintings of Old New Orleans" affords an opportunity that art lovers should make the most of. Mr. Adams is a figure of much consequence in American art, and it is likely that his importance will increase as the years go by.

Heretofore his work has inclined chiefly to portraiture. That his portraits have been much sought after in the West is proved by the fact that he has already painted more than one thousand of them, despite the fact that he is not quite forty years old. There are a few typical examples in the present show, most remarkable being his "John McClure Hamilton," that won the prize last summer at the Newport show, but interest will center in the twenty-three New Orleans subjects.

Mr. Adams, in these genre pictures, is brilliant, deep, sketchy and full of the keenest and most delicious characterization. The subjects taken from negro life are particularly delightful. "Old New Orleans Mammy" is a remarkable achievement, evidently done with swift and sure brush strokes that preserve a perfect spontaneity.

Then in deep pleasing colors come "Quality," a proud old mammy piloting along the street a little white girl who is her proud charge; "The Word," a negro preacher exhorting his Sunday flock; and "The Flirtation," duskily cavalier. "On Parade," lent by Booth Tarkington, might very well have "Cane and Color" as a subtitle. "The Offering," a pew and aisle subject, is lent by Governor Sproul of Pennsylvania. "The Courtyard" and "French Market" are lively pieces of decoration.

Mountford Coolidge's Landscapes

Mountford Coolidge, who is showing ten of his paintings at the Kraushaar Galleries, No. 680 Fifth Avenue, inclines to the formula of Post-Impressionism. He seeks beauty in form rather than in atmosphere; his landscapes are undulating and solid, even the rocks having curling contours, and his colors are dull and deep. Form, rather than light, is the subject of every picture, and the hues of his palette are mainly for decoration.

The best work shown is "Edge of the Woods," with an eerie cloud pattern and a spectral moon just arising, while against the sky and in the foreground is a decorative pattern of trees and rocks; it is a work of much feeling, expressed in a romantic vein. "The Three Trees" is an arrangement of heavy trunk and leaf forms against a boiling blue sky. In "The Coming Storm" these trees and rocks are placed, as if waiting, against a setting of dark green firmament.

Bewley's Figure Subjects

A charming double exhibition is being held at the Ferargil Galleries, comprising eight figure subjects by Murray P. Bewley and an equal number of landscapes by Harry Leith-Ross.

"Resignation," by Mr. Bewley, gives the same sort of play to the imagination that the "Mona Lisa" affords. The pensive and lovely young woman, so decoratively presented, has something on her mind (not her conscience, mind you). It is the sort of picture we like to weave a story about. There is mystery in it, and for that reason the painting is not one to grow tired of: a different mood—a different story.

Nor would one grow tired of "Marcia," a little girl who holds sprigs of flowers to her bosom with both hands; nor of "Nellie," who is very small, nor of "Ethel," a girly-girly little person with a big hat and a muff.

Of Mr. Leith-Ross's landscapes, "Grey Day, Winter," is the best in spite of the trite title (why will artists, seeking to be original, write "Grey Day" labels?). "Early Spring" has charm.

Tahcheechee Paints Well

Leon Tahcheechee, who bears an Indian name and comes from Oklahoma, but who, according to the introduction to the catalogue of his paintings, comes from Mexican and Hungarian parentage, is having an exhibition at the Babcock Gallery. According to this introduction, the artist has "not always been an artist" but has been "chef, sailor and seller of magic soap in turn, but always a restless wanderer, whose keen eyes have travelled all over Europe,

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One might be pardoned in thinking that Mr. Tahcheechee had too much to confess. He may have sold magic soap, but when he paints he probably expresses the true man. There are some rarely beautiful pictures in his show, and looking at them we care not a hang how bad a cook he is or what beastly sort of liquor he drank at Dakar.

"Washerwomen on the Niger" and "Beach Scene near Dakar" are the best, and they are very precious in color and exceedingly good in composition. "Boat Landing, Lagos Nigeria" is a pastel to be proud of.

It is to be hoped Tahcheechee will curtail some of his variant activities and settle down to painting.

Anne Goldthwaite's Exhibition

The recent paintings by Anne Goldthwaite at the Brummer Galleries consist largely of studies of the negro in the South. They show typical bits of negro "quarters," the "Main Streets" of negro life. One of them depicts an old-fashioned donkey and cart, with gnarled old driver, and gathered around him a crowd of ragged "pickaninnies."

Of the portraits, perhaps the most interesting is that of John Butler Yeats, father of the poet. The portrait of Judge Goldthwaite, the artist's father, is a distinguished performance.

Miss Goldthwaite's etchings, also shown, reveal skilled artistry in their deftness and sureness of touch. "Poplars in Morningside Park" is one of the most sympathetic studies.

Haskell's Memorable Trees

There is intensely characteristic quality in the etchings by Ernest Haskell at the Mussman Gallery. One finds in them trees that are invested with personality, whether it be a gnarled old oak or a young sapling. He understands the language of singing trees and of wailing trees; he knows their names and all their secrets.

Some of these etchings are light in key treatment, others are done boldly or opaquely, as though seen from a distance. Many of them are California products, as for example the "General Sherman," the largest tree in the world, shown in its grandeur. A remarkable picture of desolation is that of a dead tree against a barren landscape. Other studies are those of a few stumps with their arms thrown out against the sky.

Hartman in a New Phase

When one thinks of C. Bertram Hartman there come to mind idyllic landscapes with imaginative figures tripping across Arcadian pastures bordered by romantic trees. It is a pleasing memory—and a memory henceforth it must be. From now on these works will have to be called "early Hartmans," for the artist has passed into a new phase.

He has turned Post-Impressionist. Reverting squarely to the material foundation of things, he is showing two series of water colors

at the Montross Gallery that are the exact antithesis of all he has done before. One set has Maine for its subject, and the other the architecture of New York.

Mr. Hartman has made a distinct step in advance, but he is not a whit less idealistic than he ever was. His New York expressions—for example, "Sheer Cliffs" with its splendid planes, "Looking Down on Old and New" with its rare characterization and "Man Made Mountains" with its immensity—would miss the greatness they possess were it not for the painter's idealism. His "Stonington, Maine," with its grey-pink and grey-purple tonality, expresses the austerity of the subject, and "Granite Rocks" is inspiring in color and form.

Mr. Hartman henceforth belongs to the group of water colorists who are making America pre-eminent in that branch of art—as pre-eminent as she already is in landscape.

Rosamond Tudor's Portraits

Rosamond Tudor shows a distinguished group of portraits at the Dudensing Galleries. They are happily removed from the category of "pretty" work. They show broad handling, but faithfulness to essentials.

One of the most interesting is that of Charles T. Garland, who recently got in the public eye by refusing a large fortune he had inherited. An interesting study in motherhood is the portrait of Mrs. Junius S. Morgan and her children. That of Father Zahm, lent by Notre Dame University, shows rugged character delineation along with great dignity of execution.

In her studies of children Miss Tudor is equally happy. They are never artificial, or over-elaborate, for this artist understands the natural simplicity of the child.

Eight Stuarts in a Show of Early

American Portraits at Knoedler's

From October 31 to November 12, at the Knoedler Galleries, 556 Fifth avenue, will be held an exhibition of celebrated early American portraits. Among eight Gilbert Stuarts will be two portraits of George Washington, one showing the left and the other the right side of the face. There will be also a portrait of "Mrs. Robinson," who was the daughter of Eleanor Calvert, who married Martha Washington's son, John Parke Custis.

Rev. Joseph Stevens Buckminster, whose portrait will be included, was the instructor of Daniel Webster and a celebrated literarian and theologian. An "Ozias Humphrey" is one of the portraits Stuart painted in England, which has been brought back to America. Humphrey was one of the foremost English miniature painters of the day.

Sully's "Mademoiselle Adele Sigoigne" portrays a lady of West Indian parentage who moved to Philadelphia, where she was one of the musical leaders at the time Sully painted her. There will be two more Sully portraits, one Wilson Peale, one Copley and a most interesting portrait by James Sharples of William Pitt, the British statesman.

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"BLUE BOY" GOES TO H. E. HUNTINGTON

Famous Collector of Books and Pictures Adds It to His Other Gainsboroughs—Reynolds' "Tragic Muse" for Louvre

Henry E. Huntington is the American collector for whom Duveen Brothers purchased "The Blue Boy," by Gainsborough, from the Duke of Westminster. This was inferred in the story of the sale as it appeared in last week's AMERICAN ART NEWS. Mr. Huntington, who was in England at the time of the transaction, returned to New York last Friday. Reynolds' portrait of "Mrs. Siddons as the Tragic Muse," bought by the Duveens from the Duke at the same time, has been resold to a French connoisseur, who will present it to the Louvre. Both pictures will be placed on public view in New York, however, after being shown in London and Paris.

Mr. Huntington has appeared in the rôle of a collector of old masters only in the last few years. At an exhibition of great painters of the British school, in 1914, at Duveens', he loaned four Gainsboroughs. These were portraits of the Viscount Ligonier, of the Viscountess, and of Lady Petre, full lengths, and a half-length picture of Ann Luttrel, Duchess of Cumberland. The four portraits cost him a total of about \$1,200,000, while "The Blue Boy" alone, the cost of which establishes a world's record for a work of art, was bought for \$640,000.

In 1919 Mr. Huntington acquired through the Duveens "The Beckford Children," by Romney, which was bought at the Duke of Hamilton's sale.

It is as a collector of rare books that Mr. Huntington, who is the son of the late Collis P. Huntington, of California, is chiefly known. He has built up a library of English literature whose only rival in the world is the British Museum, and which is conservatively valued at \$10,000,000. This library, to which he adds continually, is now the property of the State of California, to whom he transferred it, together with a marble palace to house it.

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BIXBY'S ART OBJECTS SOLD IN ST. LOUIS

Paintings by Harpignies, Harlow, Bonheur and Others, from the Best Known Private Collection in the City

ST. LOUIS—At public auction, commencing October 24, many of the valuable art objects belonging to William K. Bixby, collected during twenty years, were put on sale.

The Bixby collection is the best known in St. Louis, and his home was one of the most imposing on Lindell boulevard. The house is being torn down to provide a site for a hotel. Included in the sale are fifty-six paintings, by Harpignies, Harlow, Rico, Blommers, Bonheur, Ziem, Howard Pyle and Hopkinson Smith.

A collection of sixty-nine paintings and art objects is temporarily loaned to the City Art Museum. It comprises eleven Tryons, sixteen etchings of the Thames series by Whistler, a number of drawings, including four by John Ruskin, and eleven Chinese paintings. The Museum is arranging several shows from this loan, one of which will be a Tryon exhibit. There are five Tryons in the permanent collection at the Museum; with the Bixby's eleven, there will be enough to fill one of the galleries.

Mr. Bixby has been president of the administrative board of control of the Museum for many years. He has added materially to the Oriental art and the print collections by gift. In December he will depart for India and other countries of the Far East. —M. P.

Paintings by Old Masters to Be Sold With Cassiobury Estate

LONDON—The Cassiobury Park estate at Watford and its famous art works will be sold by the Countess of Essex, who was Adele Grant of New York. The mansion, of red brick, was built in 1677 by the sixth Earl of Essex on the site of an older house begun by his wife's ancestor, Richard Morrison, in the time of Henry VIII.

The furniture comprises work of various epochs, from Daniel Marot to Chippendale and Heppelwhite. Among the paintings are family portraits by Van Dyck, Lely, Kneller and Reynolds.

Frank Galsworthy Coming Back

Frank Galsworthy, brother of the English playwright, John Galsworthy, is on his way to the United States with another collection of his flower paintings. Last season he held a very successful exhibition at the Anderson Galleries.

VICARIOUS REVENGE OVERTAKES NEVINSON

Critic of London *Morning Post* Takes in Hand Artist Who Roasted Americans and Likens Him to a Cuckoo

LONDON—If anybody in the United States got fighting mad when C. R. W. Nevinson in a recent effulgence said Americans were so crude that their idea of art was "a well appointed bathroom" and that their "Raphael is the plumber," he ought to feel revenged by what the *Morning Post* said about the artist's current exhibition.

"Mr. C. R. W. Nevinson reminds us of many things," says the *Post's* critic, "particularly of the cuckoo—the bird that doesn't lay its own eggs—or the 'little busy bee that improves each shining hour by gathering honey all the day from every opening flower'; and when he buzzes into literature we think of a bottled wasp to be used for mirth, yea, for laughter. In the preface to his catalogue he again vehemently dissociates himself 'from all the modern movements, "neo," "post," "ism," or "ist"; yet all the movements that have crossed the English Channel sea-sick in recent years are more or less active in his pictures at the Leicester."

"He mimics Monet, Cezanne, Picasso, the Japanese, and Joseph Pennell, from over the seas, and there are pictures that might be mistaken for works by E. J. Gregory, W. W. Russell, D. Y. Cameron, and even Walter Greaves. Mr. Nevinson is very clever, but lack of humour makes him a victim to self-consciousness. By and by, when he becomes conscious of this condition, something really personal may be evolved by him in a nest of his own creating, something perhaps on the lines of the impressive and admirably painted "Through Brooklyn Bridge."

[EDITOR'S NOTE—With all deference to the learned critic of the *Morning Post*, we have always thought that the cuckoo was a bird that did "lay its own eggs," but laid them in some other bird's nest.]

Bouche to Manage Wanamaker Gallery

Louis Bouche, artist and art writer, is now in charge of the Wanamaker Gallery, which is devoting especial attention to American art of the modernistic tendency. Last season he was connected with the Folsom Galleries.

Blake Exhibition Is Extended

The exhibition of William Blake's water color drawings for Dante and of Paul Manship's bronzes will be extended at the Scott & Fowles Galleries through November 5.

EZEKIEL'S BRONZE POE UNVEILED AT LAST

Seventy-Two Years After Poet's Death in Baltimore, the Statue is Erected There at the Entrance to Wymans Park

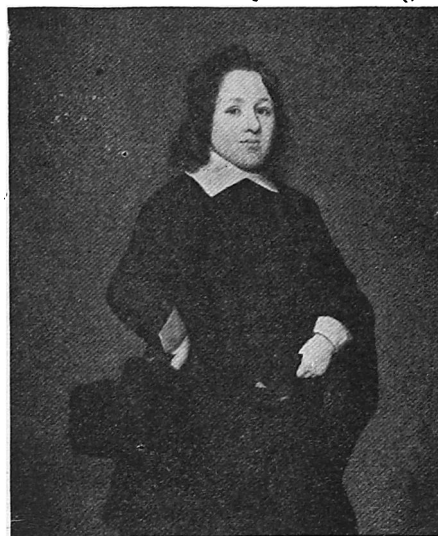
BALTIMORE—Seventy-two years and thirteen days after he died in this city, a statue of Edgar Allan Poe was unveiled here October 20. It is the work of Sir Moses Ezekiel, and was presented by the Poe Memorial Association through its president, Mrs. Lawrence Turnbull. The sculptor, a native of Virginia, died in Rome in 1920 and last spring was buried in Washington.

The statue, which is said to have been the last work of Sir Moses, is of bronze on a marble base and is larger than life. It was completed in his studio at Rome in 1917, but on account of the war was not delivered here until last spring. There was great delay in finding a location for it, and the manner in which it was shunted about from one storage place to another caused much discussion. Baltimore has been called "the Monumental City" because of its many statues to other than artistic celebrities.

The memorial now stands at the Maryland Avenue entrance to Wymans Park, in the northern part of the city. Mayor Broening made the speech of acceptance.

Other notable statues by Ezekiel are his Homer group for the University of Virginia and his Jefferson monument at the same place, his Confederate Soldiers' group at Arlington, his "Robert E. Lee," his marble group representing Religious Liberty for the Centennial Exposition, his "Napoleon at St. Helena," the "Fountain of Neptune" in Italy, and scores of busts and reliefs in various countries.

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**BIG INTERNATIONAL
FOR PARIS IN 1923**

American Art to Have the Entire Balcony of the Grand Palais—Show Postponed in 1914 After Many Protests

PARIS—Unless the Cubists and other Modernists become even more clamorous than they did early in 1914 and force another postponement, the International Exhibition will open in the Grand Palais in the spring of 1923, and continue six months. Armand Dayot, inspector general of fine arts, has obtained pledges of governmental support.

At least half of the Grand Palais will be devoted to French art, in which modern tendencies will be given a chance for expression, and it is intended to turn the entire balcony over to the American section. Much of the exhibit will arrive next summer for the American arts display now being planned by Julian Clarence Levy, a New York architect, and a group of American artists.

The international will be more than a display of paintings, for the officials favor showing French sculpture and architecture, and the decorative arts of all nations. M. Dayot is aware of the good results obtained at American shows where something more than paintings are offered. He believes in internationalism in art as a means of ridding the world of much of the rubbish shown at smaller exhibitions, and the establishment of a definite standard whereby to measure art through a comparison of the best efforts of all nations.

Germany, before the war, was planning a great international show. The exhibition at Munich, where France was well represented in 1914, was to have been expanded along the lines now proposed for the French International.

Gordon Grant's First Exhibition

Beginning November 7, Gordon Grant will hold the first exhibition of his paintings in New York at the Howard Young Galleries.

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**BARTLETT AUTHOR OF
OKLAHOMA MEMORIAL**

Soldiers' Monument to Be Chiseled in Granite, One Hundred and Fifty Feet Wide and Ninety High, With Elevators

OKLAHOMA CITY—The model of the Oklahoma Soldiers' State Memorial, designed by Paul W. Bartlett, now stands in the Capitol. It is nine feet by six. The monument itself will be of Oklahoma granite, one hundred and fifty feet wide, ninety-one high and thirty-five deep. It will stand on Lincoln Boulevard about one-half mile south of the Capitol, with triple arch approaches to the Capitol.

The right-hand arch will span the driveway toward the Capitol, the left, the return driveway, and the center, giving a view directly toward the main entrance portico, will contain a statue of Victory. The arches will be thirty feet in width and fifty-five in height.

At the base of the two central piers will be marble statues of four guards to Victory, symbolizing the characteristics of the good soldier: Patriotism, Courage, Thought and Power. At the bases of the two outer piers will be four marble groups, typifying Liberty, Justice, Truth and Peace.

The frieze, about 370 feet around the arch, will picture the departure of the soldiers from home, the embarkation camp, the crossing of the Atlantic, the debarkation, the march to the front, and battles, victory, the armistice, the march back with the wounded, the recrossing of the sea, and the welcome home. The names of six battles will be carved on the east and west sides of the arch.

In the upper part of the arch, reached by elevators, will be Necrology Hall, about one hundred feet long and thirty wide, containing in the center an altar of Liberty and a statue of Memory. On the walls, chiseled in marble panels, will be records of 1,000 Oklahoma soldiers who made the great sacrifice.

In order to express the international character of the conflict, there will be erected on the small courts on each end of the arch four groups of statuary, representing the French "Poilus," the English "Tommies," the Italian "Bersaglieri" and the Belgian "Flemish Soldiers."

Mr. Bartlett has been assisted in his work by Layton, Smith & Forsyth, architects. He regards this as the most important achievement of his career. Among his other notable works are an equestrian statue of Lafayette in the square of the Louvre, Paris; "The Bear Tamer" in the Metropolitan Museum, New York; statues of Columbus and Michelangelo, and a pediment over the House wing of the Capitol in Washington, and a statue of General Joseph Warren in Boston.

Famous Inness Landscape Sold

Recent sales made by Messrs. Price and Russell of the Ferargil Galleries include the splendid Robert Handley example of George Inness, "Autumn Woodlands"; two Yosemite subjects by John H. Twachtman; a Portland subject by Winslow Homer, and a "Head of Mrs. Thayer" by Abbott Thayer. Of the forty-two paintings in the Robert Handley collection, bought last season en bloc by the Ferargil Galleries, consisting mainly of works by Emil Carlsen, thirty-five have been sold.

Friedrichs Company Will Move

E. H. & A. C. Friedrichs, dealers in artists' materials and picture frames, who have been manufacturers since 1868, will remove their establishment from 169 West 57th Street to 9 Central Park West on November 1. The building where they are at present located will be torn down. Their new home will be admirably adapted to the sale of artists' materials.

Lachman Coming for Exhibition

Harry Lachman, whose recent landscapes made in Italy and Normandy just now are on view at Bernheim Jeune's in Paris, sailed for the United States last Wednesday. He purposes holding exhibitions in New York and Chicago.

**"GETTING HIS GOAT"
IN SCULPTURED FORM**

Myra Richards' Group for an Indianapolis Apartment House for Families With Children Is Dedicated by Mayor

INDIANAPOLIS — Charles W. Jewett, mayor of Indianapolis, made the presentation speech at the unveiling ceremonies of Myra Reynolds Richards' latest fountain group. Heroic in size and of humorous nature, as the title would suggest, "Getting His Goat" voices the universal spirit of boyhood that has in it both the element of humor and that of overcoming difficulties. A boy and a long-horned billy goat pull in opposite directions on the goat's rope.

An interesting study of pose is afforded in the lithe, athletic figure of the boy, as he thrusts forward an ear of corn with one hand while he pulls back with all his might with the other arm. The boy measures 7 feet, the goat 4.

The commission was executed for E. G. Spink, to be the center of interest in the large court of a U-shaped apartment building in an exclusive residence section of Indianapolis. Mr. Spink originated the idea of designing the apartments especially for families with children.

—L. C. M.

**MEDIEVAL CARVINGS
SHOWN AT FRANKFORT**

City Is Put in Important Position Among German Art Centers as the Result of Exhibition of Little-Known Treasures

FRANKFORT—In the halls of the Kunstverein in Frankfort there is now an exhibition of German wood-sculpture dated in the years between 1200 and 1550, belonging to private Frankfort collections. Dr. Schmitt of the Municipal Gallery and Director Swarzenski were able to put together a series of 150 exquisite works through the kindness of the possessors.

It is astonishing that such rare and splendidly preserved objects were so long kept in private collections, as the pieces were shown publicly for the first time. Included are the prominent representatives of German medieval wood-sculptors: Riemenschneider, Veit Stoss, Adam Kraft and Leinberger.

A Swabian Crucifixion is of special beauty. The scientific result of this display will be summarized in a publication, adorned with beautiful reproductions, edited by Dr. Schmitt and Prof. Swarzenski. Frankfort's effort to gain a leading position among art centers is thus crowned with success.

—F. T.

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November 23rd.—VERY IMPORTANT EARLY ANTIQUITIES, from China, India, Persia, Egypt and Greece, the property of M. Leonce Rosenberg of Paris, and a Greek Libation Cup of Massive Silver, c. 300 B. C., the property of Lady Harcourt Smith.

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PROFESSOR DE WILD IS OPERATED UPON

Well Known Art Expert and Restorer of
Paintings Rallies Successfully from
Operation Performed in Sinai Hospital

Professor Carel F. L. de Wild, well known art expert and picture restorer, who is head of department at the University of Pennsylvania for instruction in the science of painting and the care, preservation and restoration of paintings, underwent an operation Thursday morning at Mt. Sinai Hospital for kidney trouble. He rallied from the operation and his condition was reported as very favorable by the surgeons.

Professor de Wild, as restorer and expert, has cared for some of the most important old masters in the country, notably those of the Frick and Widener collections. Before coming to America in 1911, he had restored such important pictures in Europe as Rembrandt's "Anatomy Lesson" and Hale's "Regents of the Old Men's Almshouse."

Salmagundi Club Will Hold a Retrospective Murphy Exhibition

The Salmagundi Club is arranging a retrospective exhibition of the work of J. Francis Murphy, to be held in its galleries from November 12 to 26. Not only will it contain representative paintings of all his periods, beginning with very early examples, but also many drawings, lent by Mrs. Murphy. This will make the exhibition of particular interest to artists and critics, as it will show step by step the development of the painter.

Wichita Plans Exhibition and Seeks to Be a Center of Art

WICHITA, Kan.—Artists of Wichita and the Southwest are planning the association of art centers of this district into one body and it is probable that Wichita will become headquarters for the association and art center of this section of the West, according to Walter Vincent, president of the Wichita Art Association.

The local association is working for advancement of art in Wichita and for its appreciation among the people, and to that end is arranging an exhibition in Wichita of the best works of modern painters.

Mr. Vincent says he has received the promise of several of the prominent art associations to send selections from their collections. At present John Noble, Wichita's own artist, is in the East, and in letters received recently stated he had obtained the promise of a selection from the Provincetown association.

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Research Shows Remarkable Rise in Prices of El Greco and Goya

PARIS—A list is being drawn up here of the works by old and modern Spanish masters which have been put up for auction between 1800 and 1920, with the prices they obtained. El Greco and Goya are the two painters whose pictures have increased most in value. In 1841 a picture by El Greco realized 21 francs. Two years later 60 francs was a maximum price. Suddenly in 1867 he climbed to 2,900 francs.

Goya fell at between 110 and 920 francs in 1872 and 1873. At the Cheramy sale he went as high as 28,000; in 1912 at the Rouart sale bids rose to 60,000 and in 1913 at the Marzcell de Nemes sale to 173,000 francs.

Memorial Fund Being Raised for Bronze Bust of Lemuel M. Wiles

BUFFALO—The Ingham Student Association has begun raising funds for a \$3,000 memorial fund to erect a bronze bust of the late Lemuel M. Wiles, N.A., who was a professor of arts in Ingham College at Le Roy. The bust will be the work of Chester Beach of New York. It is hoped to dedicate it at commencement exercises next June.

Lemuel M. Wiles, who was the father of Irving R. Wiles, was famous for his many paintings of the Genesee Valley. He later traveled through the West, making sketches in pencil and paintings in oil. In California he sketched many of the old Franciscan missions.



"NIAGARA FALLS"
Courtesy of the Ferargil Galleries

BY GEORGE INNESS

Mary Garden Plans Concert to Aid Luxembourg's Foreign Section

PARIS—Miss Mary Garden, recently in Paris, purposes arranging a big concert for the benefit of the foreign section of the Paris Luxembourg Museum, the opening of whose galleries in the Salle du Jeu de Paume has been delayed for want of funds.

It was Harry Lachman, the painter, who drew the prima-donna's attention to this circumstance, owing to which the collections of foreign art bought by the French state and forming part of the Luxembourg Museum are so unluckily withheld from public view, the space available in the old building being inadequate for their display. The collection includes many works by American artists.

and in England he painted Ann Hathaway's cottage and other Shakespearean scenes in and about Stratford-on-Avon. He founded a school of art at Silver Lake, Wyoming county.

Mexicans Give a Bronze Statue of an Aztec to San Francisco

SAN FRANCISCO—A bronze sculpture, "The Death of an Aztec Warrior," by Manuel Centurion, a gift to the city from Mexicans, was unveiled in the rotunda of the City Hall. M. H. De Young, founder of the Memorial Museum in Golden Gate Park, accepted the gift, which was presented by Consul General Eduardo Ruiz, who first introduced the artist. An address was made by Francisco Cornejo, of the Aztec Studios, who urged artists to study the aboriginal art of America.

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A BRIGHT OUTLOOK

From present indications, the art season of 1921-22 will be a repetition on a bigger scale of the memorable season of 1913-14. The art world, after the halt caused by the war and by post war taxation, has now got into the full stride that was then interrupted. The activity that has been observed in the last three weeks is almost unprecedented for this time of the year, and it indicates a sentiment on the part of the art buying public that is full of promise.

This resumption of art buying could not longer be repressed. It is a result of the great awakening to art that has been manifested all over the country, as shown by the news that has been printed from week to week in THE AMERICAN ART NEWS. It could be restrained for a while by adverse economic conditions, but the flood was bound to burst.

However, the art activity of 1921-22 differs greatly from that of 1913-14. There have been portentous changes—basic changes—that, because they are changes for the better, are well worth recording. They fall under three heads:

OLD MASTERS. There has been a decided change in the attitude of the American art public toward old pictures. The culture of the country has now proceeded to a point where it is not enough that a work of art should merely be old. It must also be fine and beautiful. The day is past when ugly old pictures, for which Europe has no use, can find buyers in this country. Americans much prefer beautiful modern European and American pictures to works whose sole merit is their antiquity. This is the reason why commercial galleries that formerly scorned to deal in anything save old pictures now feature modern ones as well, and do not hesitate even to present the etchings and color prints of contemporary masters of those mediums. American culture of the present day demands only the best in art. It wants old masters as much as it ever did, but it is critical.

AMERICAN PAINTINGS. Even last year, when the art trade was regarded as abnormally dull, there was a lively and sustained demand for contemporary American paintings. This may have been caused in small part by patriotic sentiment awakened by the war, but its main cause was the awakening of our people to the fact that our artists are leading the world in landscape work, and that both landscapists and figure painters are interpreting our own country and our own feelings on a very high aesthetic plane. Our great collectors were the first to recognize this, and in the auction room and elsewhere have paid higher prices for the works of Inness, Homer, Blakelock and Murphy than for meritorious pictures by Corot and the Barbizon masters or by Monet and the great French impressionists. It has been recognized that good American paintings make fine investments.

This season the demand for fine works by contemporary Americans already has become

Mr. Widener's Newly Acquired Rembrandts Enrich America's Art



"PORTRAIT OF TITUS"



"PORTRAIT OF MAGDALEN VAN LOO"

the talk of the art world. And so widely has the art heaven spread, that low priced works by artists not yet thoroughly recognized are meeting with ready sale. Home furnishers are turning from "department store art" to real art.

The latest phase of the recognition by America of its own art is the realization that American water colors, as well as oils, are the finest that are being produced in the world. The impetus was given last spring when the Boston Art Club gave a tremendous exhibition of water colors by Winslow Homer, John S. Sargent and Dodge Macknight. The Brooklyn Museum will soon open a comprehensive display of American water colors. This medium, almost crowded out by etchings and engravings, is coming into a renaissance.

INDUSTRIAL DESIGN. Another week will see the opening of the large galleries of the Art Center, an undertaking fostered by public spirited persons, to give dignity and importance to the work of putting beauty into objects of everyday use. Here, too, it is a crystallization of sentiment that is manifesting itself. American culture has reached the point where it desires beauty on all sides, and American economic thought has reached the stage where it recognizes that if value is added to objects of commerce through the art of design, the wealth of the nation is thereby increased without the consumption of any additional raw material.

These things, appearing so early in the season, afford ground for satisfaction and for assured optimism in the art world.

THREE GREAT PAINTINGS

The purchase by Mr. Henry E. Huntington of Gainsborough's acknowledged masterpiece, "The Blue Boy," and by Mr. Joseph E. Widener of two famous works by Rembrandt, will afford keen satisfaction to all patriotic Americans.

Great paintings such as these have tended for the last hundred years to find their way into European public collections. America, coming late into the old master market, has accumulated many treasures, but it has been seldom indeed that such works as these have become available for our collectors. Hundreds of meritorious examples have been purchased, but nearly all the immortal masterpieces of European art have been secure in the public galleries of the European nations, there to remain for all time.

Our American collectors have proved unselfish. Many of their finest treasures have already been passed on to the public. When a man like Mr. Huntington, who has already given a \$10,000,000 library of rare books to the people, buys a "Blue Boy," he does not do it to gratify a selfish instinct. He acts as the representative of American culture, backed by American economic resources, to bring to America the finest jewels of Occidental civilization.

THE AMERICAN ART NEWS is able to reproduce herewith for the benefit of its readers the two famous paintings by Rembrandt which have been acquired by Joseph E. Widener, of Philadelphia, and which, with Gainsborough's "Blue Boy," bought by Henry E. Huntington, are the latest additions to America's constantly growing art treasures. The two Rembrandts are said to have cost Mr. Widener \$750,000, while the Gainsborough cost Mr. Huntington \$640,000, making a total of \$1,390,000 for the three pictures.

The above reproductions will give the lovers of Rembrandt's art an idea of the beauty of

these two noble works. They were the gems of the collection of Prince Yussupoff, who smuggled them out of Petrograd and sold them to Mr. Widener. They date from the master's best period, being painted in 1668. One represents Rembrandt's son, Titus, and the other Titus's wife, Magdalen van Loo, but they were taken to London under the titles, "A Gentleman with a High Hat and Gloves in His Left Hand" and "A Lady with an Ostrich Feather Fan in Her Right Hand."

Both paintings have been reproduced in the authoritative works on Rembrandt. Prince Yussupoff brought another Rembrandt out of Russia, "A Boy in a Coat of Gold Brocade," which may likewise find its way to America.

WILL ASSEMBLE BIG WATER COLOR SHOW

Brooklyn Museum to Emphasize the Preëminence of Americans in This Field by An Exhibition in November

As an earnest of the preëminence in water colors of American artists, who excel in this medium as in the field of landscape painting, the Brooklyn Museum will exhibit three hundred paintings by living and recently deceased painters beginning November 8. The show will be limited to artists of this country, and three galleries will be given up to their work.

The exhibition is in line with one held last spring by the Boston Art Club, when pictures by Homer, Sargent and Dodge Macknight were shown. But this display will be much more extensive, and will be novel in showing more than one work by each artist. As many good pictures as are obtainable from every individual exhibitor will be hung, and a total of twenty will be the number by which Sargent and each of several others will be represented. The Museum has for years owned one of the finest collections of Sargent's water colors in existence.

Water colors only will be shown, all other mediums, including pastels, being excluded. Pictures by Homer, Weir, La Farge, Crowninshield and Mary Rogers will be among those hung, and the living artists to be represented comprise Dodge Macknight, Arthur B. Davies, Francis McComas, Birger Sandzen, Paul Dougherty, John Marin, Herbert B. Tschudy, Hayley Lever, Mahonri Young, Childe Hassam, Maurice B. Prendergast, Rockwell Kent, Horatio Walker, Claggett Wilson and Joseph Pennell.

The chief purpose of the exhibition, as announced by the Museum, is to "show the range of each contributor, and emphasize his style and characteristics."

Sargent Murals Unveiled

(Continued from Page One)

Romantic Art, is the finest of them all. It is a triumph of effective decoration.

In the four circular painted decorations there are represented in order Music, Astronomy, Prometheus attacked by a vulture sent from Zeus, and Ganymede carried off by Zeus in the form of an eagle. Above the circular shields are the unframed reliefs suggesting Fame, Mythology, Education and Music, while below are the exquisitely done bas-reliefs representing Cupid and Venus, the Three Graces, Venus and Psyche, and dancing figures.

—S. W.

SAMUEL T. PETERS, COLLECTOR, IS DEAD

He Owned 1,100 Chinese Portraits, Made to Gratify Ancestor Worship, and Also Collected Jades and Porcelains

Samuel T. Peters, well-known as a collector of Chinese paintings, porcelains and jades, is dead at his home in Islip, Long Island, aged 67 years. He was a trustee of the Metropolitan Museum, to which he loaned his pictures for exhibition in 1920. In 1912, and again in 1916, he presented the Museum with collections of jades which, taken together, form one of the finest exhibits to be found in any gallery.

It was as a collector of Chinese ancestral portraits that Mr. Peters excelled all others. Many of these pictures he acquired while traveling in China, and others were obtained through agents. Altogether, he possessed more than eleven hundred, the smallest of which are of life size, representing various periods of Chinese history.

The Chinese were given to the making of ancestral portraits to an even greater extent than the Egyptians. Many of Mr. Peters' treasures were obtained at the cost of much time, patience and money.

Mr. Peters spent a considerable part of his time in Europe. He was in the coal business and was also a director of the Hanover Bank. He was president of the Riding Club and a member of the New York Yacht and several other clubs.

ALFRED WILLIAM RICH

Alfred William Rich, the last representative of the great English school of water color, is dead in London. He was sixty-five.

Like Cotman and other fine masters of that school, he tried to combine atmosphere and quiet color with the greatest possible amount of brush drawing. He became a member of the new English Art Club in 1898, and of late years was a member of the Council of the International Society of Sculptors, Painters and Gravers. His work is to be seen at the print room of the British Museum, the Victoria and Albert Museum, the Tate Gallery, the Luxembourg in Paris and in various municipal galleries in England and South Africa.

JOSEPH CLEMENT COLL

Joseph Clement Coll, one of the cleverest of America's pen-and-ink artists, died October 19 at the Presbyterian Hospital, Philadelphia. He was born in that city and began his career twenty-one years ago on the *Chicago American*.

Coll illustrated stories by A. Conan Doyle and Sax Rohmer, and was frequently represented in important magazines.

Oriental Rugs of Museum Quality Shown at Anderson Galleries Before Auction Sale



The exhibition of the James F. Ballard Collection at the Metropolitan Museum of Art has aroused great interest in Oriental rugs. There is now on exhibition at the Anderson Galleries a collection of rugs which is well worth seeing, as it supplements the Museum exhibition in many lines.

There are one hundred and seventeen rugs in the collection. They are the property of A. Arzouyan, of Constantinople and New York. The star pieces of the collection are a series of Armenian and early Kuba rugs, ranging from the sixteenth to the eighteenth century. According to the expert, R. M. Riefstahl, Ph.D., it is the most important series of such rugs ever offered by auction in New York.

Rugs of this type show what powerful and monumental design can be attained in rugs. The Asia Minor rugs are just as instructive a lesson in the art of color, and the spirit of romance will be stirred by a large Gordes rug with strawberry decoration that was formerly in the harem of Dolma Bagtche Palace, the old residence of the Sultan, overlooking the blue shores of the Bosphorus.

Art lovers who have enjoyed the Ballard collection at the Metropolitan will find pleasure in the exhibition at the Anderson Galleries before the collection is dispersed at auction.

AT LEFT—LARGE ARMENIAN
RUG—CAUCASUS, XVII
CENTURY

Studio Gossip

Edmund Greacen spent the summer at Pompton Lakes, N. J., where he painted a number of the lake and boat subjects with figures, which proved so popular in his exhibition held last year at the Rehn Gallery. He has returned to his studio, 142 East Eighteenth Street.

Constance Curtis painted during the greater part of the summer at Stockbridge and Pittsfield. She is settled for the season at her Van Dyck studio.

August Franzen returned to his Gainsborough studio recently after a summer spent in Europe, where he visited England, France, Belgium and Holland. He is now painting the portrait of Miss Dorothy Clemons and will shortly begin one of Judge Collin.

Louise Heustis recently returned to her studio in the Lester Building, 53 East Fifty-sixth Street, after a summer spent in Newport, where she painted several portraits, among them presentments of Mrs. Howard Spencer Graham, Mrs. Nash, daughter of Mrs. Hugh Auchincloss, and Miss Sercey.

Milton Mayer spent the summer at Woodstock. He returned to New York during the first week in October and will now paint landscapes at his studio in New Rochelle.

Max Bohm has returned to his studio at Bronxville from a summer spent painting at Provincetown. He is busy with portrait commissions.

Caroline Van H. Bean, who built a summer home and studio at Westport, Conn., intends to remain there until late in November, when she will go to Palm Beach, Fla., to execute several portrait drawing commissions.

Cullen Yates divided his summer painting landscapes at his studio, Shawnee, Del., and at Ogunquit, Me.

Ivan Olinsky returned from his summer home at Lyme, and is painting portraits at his New York studio, 27 West Sixty-seventh Street.

Mary Tannahill has left the Van Dyck studio building, where she lived for a number of years, and is now located at 121 Washington place. She returned last week from Provincetown, Mass.

Carle J. Blenner has returned to his Sherwood studio after a summer's painting at his New Haven, Conn., studio. He completed several flower subjects.

Margery A. Ryerson, etcher and painter, who, with her mother, Mrs. Mary Ryerson, sculptor, worked all summer in Provincetown, has returned to her studio in the Lester building, 53 East Fifty-sixth Street. Miss Ryerson

is preparing a rotary etching exhibition which will be shown at the Toledo Museum, the Chicago Art Institute, and the Delgado Museum, New Orleans.

J. Young Hunter has taken a studio in the Sherwood where he will paint portraits until spring. He recently returned from Taos, N. M.

John O'Shea, a California artist, has recently arrived in New York and has taken a studio in the Sherwood, where he will remain during the winter painting portraits.

Willard L. Metcalf painted in Nova Scotia all summer. He plans to spend the winter in New Hampshire, working on snow pictures.

Edward Dufner has returned from Bearsville, N. Y., to his Van Dyck studio. He painted several of his high-keyed compositions of children in landscapes, one of which was sold recently in Los Angeles, Cal.

Elsie Southwick Clark has moved from the Rodin Studios to Astor Court, 210 West Ninetieth Street, where she is completing portrait commissions.

Peter Marcus has recently furnished and decorated a beautiful studio at 30 Central Park West, where he will etch and paint.

Matilda Browne, the landscapist and animal painter, modeled a number of animal sculptures during the summer, several of which are now on view at the Milch Galleries.

Guy C. Wiggins has sent out a rotary exhibition of twenty landscapes. They are now at Rochester, where they will remain until November 1, when they will be shown at Muskegon, Mich., then at Detroit, Madison, Wis., and Grand Rapids, Mich.

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ST. LOUIS

Two hundred and thirty-five paintings and sculptures comprise the seventh annual thumb-box exhibition in the galleries of the St. Louis Artists' Guild. Three pictures were sold the first night. This exhibit opens the guild season each year. Seventy-six artists are represented. There are many sketches of scenes in and around St. Louis, while views of Rockport and Gloucester, Mass., of Maine, New Mexico, Arizona, Porto Rico, Mexico, India, Armenia, Constantinople and France indicate the wide range of the artists.

Splendid groups of sketches are displayed by Tom Barnett, Kathryn Cherry, Fred Carpenter, Fred Roe, Sarkis Erganian, Gustav Goetsch, Takuma Kajiura, Gustave Von Schegell, Dawson Watson, Carl Waldeck, Mildred Bailey Carpenter and Gisella Loeffler.

In sculpture, seven artists are represented. Noteworthy sketches are four studies of peons of Mexico, by Adele Schulenberg, a fountain by Caroline Risque, two sketches by Nancy Coonsman and a study by Sheila Burlingame.

The St. Louis Art League will award two prizes, one of \$50 and another of \$25. After the collection has been shown at the Guild, it will be displayed at various galleries about town.

Ten St. Louis artists are represented in the exhibition of ninety-six paintings by American artists at the City Art Museum: Tom P. Barnett, O. E. Berninghaus, Fred Carpenter, Mrs. K. E. Cherry, Charles F. Galt, Richard Miller, Frank Nuderscher, Dawson Watson and E. H. Wuerpel.

A competition for a memorial to Missouri

soldiers to be erected in France has been announced. It is open to all Missouri sculptors. Scale models must be sent to the St. Louis Art League not later than November 3. A jury of artists will make the awards and the amount appropriated for the winning design is \$25,000, out of which \$20,000 will be available for the monument. A second prize of \$300 will be awarded the next best design.

A Reedy Memorial Committee has been formed to plan a fitting memorial to the late William Marion Reedy, editor of *Reedy's Mirror*. The immediate purpose is to have a memorial tablet in the rotunda of the City Hall. Thomas Barnett and Arthur Kocian will supervise the tablet.

Attractive posters announcing the Children's Hospital benefit at the Missouri Athletic Club, October 26, have been designed and painted by three students of the St. Louis School of Fine Arts: Henry Heier, winner of the 1921 Wayman Crow scholarship; Bessie Recht, instructor of the juvenile class, and Beatrice Moore.

William F. Matthews, of New York City, was a guest at the dinner which opened the season at the Artists' Guild. He is a former Guild member.

—Mary Powell.

Kansas City, Mo.

Mrs. Magnue W. Barber has opened her home on Armour Boulevard to the public. Beautiful glass, old furniture, textiles, rare books, old china, paintings, and many miscellaneous objects of art are to be seen there. One room is filled with Chinese paintings.

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October 14, 1921.

At Bernheim Jeune's today takes place the vernissage of paintings done in Italy and France by the young American, Harry Lachman. The catalogue is prefaced by M. Léonce Bénédite, curator of the Luxembourg Museum.

In 1915, when Lachman exhibited in New York for the first time in his life, Peyton Boswell, then art critic of the New York Herald, hailed him as a prodigy. Prodiges do not always realize what is expected of them. This is not Lachman's case, for his work is all realization. A false step he seems unable to make, whether in the choice of his masters and guides, Cottet, Bonnard and Signac, or in the choice of a style.

His pictures take us to Italy, chiefly Rome and its environs, and to Normandy, where Lachman has founded a school-colony. Wonderfully does Lachman distinguish between the light in these different latitudes, for there are many quite excellent painters who, whether they be painting in the mountains or by the sea, in the North or in the South, by night or by day, are so enslaved to a formula that their atmospheric effects are always identical.

There is such evenness of execution here, each picture is so complete, so full and settled, so true to the scene depicted, that it is very difficult to make a selection. A certain harmony in ochres—Lachman is very strong in luminous ochres, musical greens and dainty pinks—is most compelling, and how I like the red roofs in the wonderfully designed "Semur-en-Auxois," so calm and yet so exhilarating! "Les Andelys, la Grande Vallée," rejected by the Carnegie Institute after Lachman was invited to take part, and kept in Pittsburgh for a year, is a master work of solid painting, and varied, sustained color, as is also "Château Gaillard," showing the romantic ruins in the foreground with the vast valley of the Seine extending at their feet.

As to his Italian views, these show a poetry of feeling which the positive Southern light often tends to discourage. I would mention, especially, the "Ponte Rosso at Rome," the "Isle du Tibre" and a view where the two shades of green in the ground vegetation and trees supply a very enchantment for the eye. In "Rampe du Colisée" the hot Roman sunlight is perhaps supremely successful.

The circus, the music-hall and the country-fair (which in France also takes place in cities) have attracted many artists from the old Dutch *peijts maîtres*, through Hogarth to Lautrec and Seurat. M. J. F. Laglenne, director of the group "Nous," is organizing an exhibition of pictures not only illustrating these scenes but actually such as are used in fairs as posters, signboards, playbills and so forth. Collectors are invited to participate.

Tanaka, the Japanese artist who came to the fore here last spring, will exhibit his latest work, some sixty nudes, still-lives and landscapes, at the Galeries Devambez from October 31 to November 16.

Among the most interesting exhibitions during November will be those of the excellent painter-graver, Jean Marchand, at the Galerie Barbazanges and of Rembrandt etchings organized by MM. Marcel Guiot. The etchings will consist largely of prints from the celebrated collection of M. Paul Mathey, some of whose plates were reproduced in our July number. The specimens will be presented in three instalments. —M. C.

Berlin

October 14, 1921.

Only now after a certain lapse of time are we able to judge of the effects on the art trade caused by the war. Some of the art dealers became specialists through their very love for certain kinds of pictures. For instance: Cassirer's decided liking for French Impressionism made his firm the centre for modern French art in Germany. During the war it was of course impossible to send French pictures into Germany. Those already there were soon picked up by art collectors, and the dealers were deprived of them. So the firm applied its interest to old art, and presently it attained a leading position in buying and selling old pictures. —F. T.

Peoria, Ill.

The fine arts exhibition was by far the best ever held at the Peoria fair.

In water color, Mrs. Mary Huber, teacher in the Peoria Art League, was awarded first prize for the best collection of three, and also won individual firsts in landscape, marine and still life. Mrs. James P. Lacey and Mrs. D. W. Cummings of St. Louis took second honors.

LONDON

October 14, 1921.

An exhibition that confines itself to the work of four men of repute is at once more varied than that of the one-man show and at the same time of greater coherence and unity than the miscellaneous one. So successful is the combination of Clausen, McBey, Rushbury and Robins at the Grosvenor Gallery that one is disposed to wish that the experiment may be followed in other directions.

Clausen shows trees and sunsets, rain and shine, truly seen through a temperament rather than merely visualized. It is the practical rather than the poetic that distinguishes McBey. His "Sea Wind, Collieston" is masterly in its clear-cut treatment. Rushbury's architectural drawings and Robins' conscientious etchings and aquatints add to the attractiveness of the show.

At the Fine Art Society, Bond Street, Julius Olsson's sea paintings demonstrate the tendency of the artist who specializes to carry his specialization just a trifle too far. Had Mr. Olsson given us his seas in every mood, from the stormy to the placid, we should have been under no temptation to bewail his limitations. As it is, excellent though his technique may be, we are inclined to tire just a little of his sunshiny, brilliant seascapes.

It is rumored that the King is about to confer the Order of Merit upon an artist, name unknown, and conjecture is rife as to who is the individual considered worthy of the distinction. Art has not of late been greatly favored in respect of honors of this description, no event of the kind having taken place since the demise of Alma Tadema removed the last of the artists' names from the roll.

C. R. W. Nevinston's exhibition of paintings and water-colors at the Leicester Galleries has furnished the press with something to write about. In the preface to his catalog he defines Dadaism as a "gregarious striving for peculiarity and nouveauté, which has ended in utter monotony and the loss of individuality," and also assails what he is pleased to dub "Gagaism, Papaism and Mamaism!"

The Victoria and Albert Museum is holding a show of old masters' drawings. Almost every school and nation is represented, so that the student enjoys the opportunity to compare methods, technique and point of view generally. Many drawings are by men whose fame is insufficiently known and whose merit is insufficiently recognized over here (Elsheimer, for instance).

I doubt very much whether the art lover of to-day attaches as much importance to the historic side of a work of art as did his forebears. Formerly a bit of furniture, a snuff-box, a fan belonging to a deceased king, actor or courtesan, were sure of finding a profitable market. To-day, unless the object is of intrinsic merit, the prices given are apt to be paltry. Thus, it will be illuminating to note for how much the Garrick-Hogarth-Shakespeare chair from the Burdett-Coutts collection will sell at auction. Over-ornate in its elaborate carving, and of an intricacy of design which suggests anything but comfort in use, this chair of mahogany adorned with a bust of the Bard, carved from the wood of a mulberry tree in Shakespeare's garden, by Hogarth's own hand, was used by Garrick in his capacity of president of the Shakespeare Club. Will it, I wonder, reach again the 300 guineas of the last century? And if so, what is the type of collector who will be willing to give such a sum? —L. G.-S.

Providence

At the Rhode Island School of Design the annual autumn exhibition of paintings will continue to November seventh.

There are perhaps three outstanding works. "Eleanor, Joan and Anna," by George Bellows, goes far to lift the general average of the exhibition, easily dominating the gallery in which it hangs. "Boy and Angel" by Abbott H. Thayer is a recent work. It is a color symphony in its series of olives, golds, and dull greens. The "Blonde Girl" by Robert Henri is brilliant.

The landscapes include work by Ben Foster, Hobart Nichols, Bruce Crane, Charles H. Davis, Charles H. Woodbury, Gari Melchers and Gardner Symons. Nayman Adams, Frank W. Benson, Dines Carlsen, Gertrude Fiske and W. Sergeant Kendall, are also represented. "Toledo, Spain," by Ernest Lawson, is full of fine color and feeling.

Altogether the exhibition is admirable and affords local art lovers an opportunity to study a representative group of American artists.

At the Providence Art Club the summer exhibition is still on the walls. The landscapes by George A. Hays and the studies of moonlight by S. W. Macomber have attracted favorable comment. —W. Alden Brown.

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BOSTON

A half dozen of Phillip Little's water colors, done in Maine last summer, were unofficially hung in the galleries of the Guild of Boston Artists this week. They are far and away ahead of any of his previous efforts in this medium. One especially is a splendid bit of sea painting, such a one as even Winslow Homer himself would have been proud to acknowledge his own. At the same gallery eight or ten black-and-white wash drawings by F. W. Benson, never before shown, are on view.

At Goodspeed's Book Shop George C. Wales, an architect, is holding his first exhibition in this city of his marine etchings. The subjects are ships at sea, done in a pictorial style.

A unique war memorial window for the First Presbyterian Church in Greensburg, Penn., the work of Charles J. Connick, was exhibited at his studio one day last week. The composition includes patron saints of the Allied countries with their coats of arms and also the arms of the United States, with a central figure of the Christ holding the symbol of Christian victory.

An exhibition of paintings of early Egyptian sculpture by Joseph Linden Smith and his daughter, Rebecca Smith, opened the fall season at the Copley Gallery. Mr. Smith has not exhibited here for some eight or ten years. The special feature is his group of pictures of the pyramids near the scene of the recent excavations carried out under the direction of Harvard University and Museum of Fine Arts, which brought to the Museum valuable finds.

At the Society of Arts and Crafts an important exhibition of photographs was on view until October 29. Some of the prints by Mr. Osborne and Mr. Hanson, to name two, in composition, selection, and the knowledge of light, were most praiseworthy.

Twenty-three paintings of W. L. Lathrop, of New Hope, Pa., were hung in the galleries of R. C. and N. M. Vose, Boylston Street, until October 29. They were all landscapes and four were water colors. A rather high tonality pervades most of his canvases, which are somewhat remindful of Wyant. Yet he can strike a different note if he chooses, as witness "The Muskrat Hunter." It depicts a rather low horizon, above which a beautiful gray, fathomless sky casts a dull glow over a low marshland. A creek runs between two overhanging banks in the middle distance and, barely discernible, are several human figures. The splendid values of the dull greens and grays, the composition and the atmosphere give distinction.

At the Boston Art Club Lester Stevens has his first one-man show consisting of nearly sixty harbor scenes, quarries, marines, rural landscapes and wood interiors, representing all seasons of the year. There are three or four canvases, such as "The Quarry," "The Wakening Day" and a decorative landscape that call for unstinted praise.

—Sidney Woodward.

Cleveland, O.

A teacher's course in art history, given Saturday mornings, has just been started by the Museum of Art, the lessons taking the form of round-table discussions under the lead of Rossiter Howard, the new educational director of the museum.

The death of the great Swedish etcher, Axel Haig, announced recently in THE AMERICAN ART NEWS, made the showing of his superb print of Rheims Cathedral in its glory, of special interest during the exhibition of black-and-white work at the Korner & Wood Galleries. The display is in charge of H. M. Dunbar, of the Roullier Galleries, Chicago, who showed also the Rheims of La Pere and one by Delauney. He visited the ruins last summer. Etchings by Ethel Gabain, Gaillard and MacLaughlan are among the moderns shown. These galleries have also been exhibiting a number of new portrait-miniatures in colored wax by Ethel Mundy and photographic portraiture by Mrs. Ethel Standiford Mehling, winner of a number of camera art medals.

Sandor Vago, a Hungarian portrait painter, has opened a studio in Cleveland and is busy painting new works to replace his war paintings destroyed in Bolshevik Russia while he was a prisoner there. —Jessie C. Glasier.

PHILADELPHIA

A large group of Joseph Pennell's etchings, with mezzotints and English themes included, were placed on view October 27 at the Art Alliance. Paintings by Carlsen, Davies, Weir and Carrigan have just been hung on other walls of the same club, to remain until November 13.

Those interested in the ancient and honorable work of the fashioners in gold will find much to arouse their enthusiasm in the exhibition by the Jewelers Guild of Boston, being held at the Arts and Crafts.

The valuable and comprehensive collections of the late Herman Deigendesch, who taught at the School of Industrial Art for twenty-five years, are to be seen all this week at the school. The collection, including drawings, paintings, etchings, curios, books and studio furnishings, will be sold at auction.

Memorial Hall in Fairmount Park has a loan exhibition of very rare Mogul miniatures, the only comprehensive collection in this country. The miniatures comprise specimens from the fifteenth century to the late eighteenth, most of them belonging to the seventeenth. The earliest, and according to experts the rarest, is marked "Persian, fifteenth century, Timurid School."

Over thirty color etchings by George Sensey are at the Print Club, 1614 Latimer Street. In imaginative freedom, brilliancy and textural richness he has achieved noteworthy effects.

The Art Club is holding an exhibition of small oil paintings, to continue until November 13.

—Bushnell Dimond.

Toledo, O.

Exhibitions at the Toledo Museum of Art during October were the Cheney silks, and old English silver loaned by Crichton Brothers, of New York and London. Following these were shows of oil paintings by Victor Charretton, etchings by Margery Ryerson and Provincetown sketches by Benjamin Cratz.

"Helping Mother," an exceptionally fine painting by Wilder M. Darling, was purchased by a few members for the Museum's permanent collection. This picture received honors at the Paris Exposition in 1900. Mr. Darling was living at Laren, Holland, when the war broke out, and he returned to Toledo.

The schedule of the season's educational activities at the Museum number eighty-three lectures and recitals. About fifty story hours have been arranged for the children.

Miss Elinor Barnard, of London, England, recently held a private view of her water color portraits at the home of Mrs. Frank Stuart Lewis.

Alexis Jean Fournier is just closing a successful month's show at the Mohr Galleries. About thirty oils were shown.

Castle Keith, who has lived in Holland for many years, is making his headquarters in Toledo. During November he will exhibit at the Mohr Galleries.

J. E. Dean and his wife, Grace Rhoades Dean, have opened a residence studio in Toledo.

—Frank Sottek.

Washington

The National Gallery has received from Mrs. U. S. Grant, Jr., of Los Angeles, Calif., a portrait of President Grant by Thomas Le Clear, N. A. It is similar to the one in the White House. Le Clear also painted portraits of President Fillmore, Bayard Taylor and Edwin Booth.

The Corcoran Gallery of Art is showing etchings, dry-points and aquatints by George Elbert Burr of the deserts and mountains of New Mexico, Arizona and Colorado.

The Library of Congress is showing lithographs by Fantin-Latour, a part of the gift of one thousand prints from the Freer estate.

On the second floor in the main Gallery of the Library is a collection of original drawings by William Oberhardt, twenty-five portraits of the artists who formed the Bureau of Pictorial Publicity, during the war. They are remarkable for character delineation and technique. Those of Douglas Volk, Joseph Pennell, Cass Gilbert, Edwin Blashfield, Herbert Adams and Charles Dana Gibson should receive special mention. Each of the sketches was made within an hour. Mr. Oberhardt is now in Washington to make a crayon portrait of the President, and to fill several orders.

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CHICAGO

The Hamilton Club's sixth annual exhibition and the second in the series of paintings of the Forest Preserve landscapes of Cook County is being held at the club rooms. Thirty large canvases by members of the Chicago Society of Artists are shown. Among those represented are Frank C. Peyraud, John F. Stacey, Carl R. Kraftt, Josephine Reichman, J. Jeffrey Grant, Condé Hickox, Torey Ross, Edna Vognild, Anna L. Stacey and Charles Biesel.

Director Robert Harshe of the Chicago Art Institute was the speaker at the annual banquet of the Springfield Art Association October 22. Ninety-three paintings by Americans were sent from Chicago by Carson, Pirie Scott & Company to be hung in the galleries of Edward's Place, a fine old mansion owned by the Springfield Association and used as a temporary art institute.

The Junior Friends of Art have organized a course of lectures on "The Home Beautiful," by Lionel Robertson, to be delivered Saturday afternoons at the Academy of Fine Arts.

The Public School Art Society will, during November and December, offer a series of lectures at private homes on "The Appreciation of Italian Art" by Prof. Ernest H. Wilkins of the University of Chicago.

The Palette and Chisel Club will start its winter activities with the one-man show by Josef Tomanek, who has won several prizes at the Art Institute. Following this exhibition will come the annual bidding sale of small pictures, November 21 to December 17.

The Business Men's Art Club of Chicago, a growing organization of about 100 men, held its first meeting of the season at the Palette and Chisel Club. Sketches made during the summer were informally criticised by Edward J. Timmons, of the Art Institute. There will be a night study class this year, to be taught by Karl A. Buehr of the Institute.

—Lena M. McCauley.

Indianapolis

A bronze statue of Major-General Henry W. Lawton, modeled by Frederick G. Hibbard, of Chicago, was unveiled in Lakeside park, Fort Wayne, on October 22. The figure, which is ten feet, six inches high, stands on a granite pedestal. The sculptor was assisted by Major-General Leonard Wood and by John T. McCutcheon, correspondent, who were with Lawton in the Philippines. A movement is under way in Fort Wayne to purchase the log-cabin which was the boyhood home of Lawton.

Four hundred members of the art department of the Indiana Teachers' Association were entertained at the Herron Art Institute. A demonstration of landscape painting in oil was given by William Forsyth, who, in an hour and a half, completed an autumn landscape. The canvas will be at the Lieber Gallery until November 22, when it will be sold at auction, the proceeds to be given to the Riley Hospital for Children. A second demonstration, dealing with the modeling of the human figure, was given by Myra Reynolds Richards.

Helen Turner's "Summer" was recently added to the group shown in the Herron Museum from the Milch Galleries, as was also Robert Henri's bit of child portraiture, "The Blue Tam."

The Indiana Artists' Club, of which Frederick Polley is president, recently passed resolutions looking to the preservation of the sand dune country, in northern Indiana, for a state park. Copies were sent to Governor McCray and to Indiana representatives in Washington.

—Lucille E. Morehouse.

Calendar of New York Exhibitions

Ainslie Galleries, 615 Fifth Ave.—Flower paintings by Amy Cross, to Nov. 15; permanent display of Inness landscapes.

American Federation of Arts, Sage Foundation Building, 22nd St. and Lexington Ave.—Exhibition of prints in color and photographs for the home, through Oct. 30.

Anderson Galleries, Park Ave. and 59th St.—Thumbbox paintings by the art teachers of the New York high schools, Oct. 31—Nov. 5.

Arden Gallery, 599 Fifth Ave.—Twenty-third Annual Exhibition of the American Society of Miniature Painters; display of Swedish porcelains designed by Mrs. George Oakley Totten, opening Oct. 31.

Arlington Galleries, 274 Madison Ave.—Exhibition of American paintings, through Nov. 15.

Art Center, 65-67 East 56th St.—Exhibitions of the seven constituent societies, of the Tiffany Foundation and the Inter-Theatre Arts Society, opening Oct. 31.

Babcock Galleries, 19 East 49th St.—Paintings of Africa by Leon Tahcheechee, to Nov. 11.

Belmaison Galleries, Wamaker's—Exhibition of works by European artists, through November.

Brooklyn Museum, Eastern Parkway—Loan exhibition of the works of Thomas Sully; exhibition of modern French art.

Brown-Robertson Galleries, 415 Madison Ave.—Exhibition of rare etchings, to Nov. 5.

Brunner Galleries, 43 East 57th St.—Recent paintings and etchings by Anne Goldthwaite, to Nov. 23.

Daniel Gallery, 2 West 47th St.—Group of modern painters, to Nov. 12.

Dudensing Galleries, 45 West 44th St.—Portraits by Rosamond Tudor, to Nov. 7.

Ehrich Galleries, 707 Fifth Ave.—Exhibition of "Six American Artists" (Volkert, Potthast, Clark, Snell, Olinsky and Nichols), to Nov. 15.

Fearon Galleries, 25 West 54th St.—American landscapes, to Nov. 15.

Ferargil Galleries, 607 Fifth Ave.—Portraits by Murray P. Bewley; landscapes by Harry Leith-Ross, to Nov. 15.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Etchings and lithographs by Whistler; etchings of wild fowl by Roland Clark; Nov. 1 to Nov. 30.

Junior Art Patrons of America, 22 West 49th St.—Decorative paintings, Nov. 3 to Nov. 15; "Anonymous Exhibition," Nov. 15 to Nov. 30.

Kennedy Galleries, 613 Fifth Ave.—Exhibition of Etchings by Frank W. Benson, through Nov.

Keppel & Co., 4 East 39th St.—Etchings by James McBey, Nov. 10 to Nov. 30.

Kingore Galleries, 668 Fifth Ave.—Exhibition of paintings by Baroness Ajroldi di Robbiato, to Nov. 12.

Knoedler Galleries, 556 Fifth Ave.—Exhibition of early American Portraits by Stuart, Sully, Peale, Sharpless and Copley, to Nov. 12.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Mountford Coolidge, to Nov. 5.

Little Gallery, 4 East 48th St.—Spanish laces, linens and brasses, through Nov. 5.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Exhibition of West Indian marines by Frederick J. Waugh, Nov. 1 to 19.

Metropolitan Museum, Central Park at 82nd St.—Loan exhibition of Oriental rugs from the Ballard collection, to Dec. 31; exhibition of prints by Legros, Lepère and Zorn, to Dec. 31; exhibition of drawings, woodcuts and sketches by Florence Wyman Ivins, to Nov. 19.

Milch Galleries, 108 West 57th St.—Portraits and Paintings of Old New Orleans by Wayman Adams, to Nov. 5.

Montclair Art Association, Montclair, N.J.—Exhibition of summer sketches by prominent painters, through Nov. 13.

Montross Gallery, 550 Fifth Ave.—Water colors and etchings by Ernest Haskell.

Mussman Gallery, 144 West 57th St.—Etchings by A. Brouet, William Lee Hankey, E. Blampied and Henry B. Shope, Nov. 1-15.

National Arts Club, 15 Gramercy Park—Sixteenth annual exhibition of books of the year, Nov. 2 to Nov. 26.

New York Center for American Art Promotion, 7 West 14th St.—Exhibition and sale of original paintings, etchings and drawings, through Oct. 31.

N. Y. Public Library, Fifth Ave. and 42nd St.—Exhibition of Meryon etchings in the S. P. Avery Collection, also drawings and early states of etchings lent by various collectors, through November.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and 18th century English portraits.

Schwartz Galleries, 14 East 46th St.—Exhibition of etchings by E. Blampied, through Nov. 5.

Scott and Fowles Galleries, 667 Fifth Ave.—Drawings by William Blake to illustrate Dante, through Nov. 7.

Weyhe Galleries, 708 Lexington Ave.—Exhibition of etchings, lithographs and drawings by J. L. Forain, to Nov. 12.

Whitney Studio, 8 West 8th St.—"Overseas Exhibition of American Art," Nov. 2 to Nov. 17.

Howard Young Galleries, 620 Fifth Ave.—Paintings by American and European masters, through Nov. 7.

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